

SELECTED

PIANO COMPOSITIONS.



AT THE SPINNING WHEEL, Op. 228	50
JOSEF LÖW	
BERGIA, Caprice, Op. 35,	1 00
E. R. KROEGER.	
SPRINGTIME, (Fruehlingslust) Gavotte,	75
DAVID POPPER	
THE MILL, BY THE BROOK,	75
DAVID POPPER.	
THE SWAN, (Le Cygne) Melody,	60
CAMILLE SAINT-SAËNS.	
ARLEQUIN, (Maskenballscene) Op. 3, No. 1,	60
DAVID POPPER	
DANCE OF THE FLOWERS, (Leo Delibes)	
Waltz Caprice,	60
ARRANGED BY JEAN PAUL.	
REMEMBER ME. Song without words,	50
CARL SIDUS	
DREAM OF THE FLOWERS, (Valse Lente)	
Op. 10,	75
MARTINUS SIEVERING.	
PAPILLON, (Butterflies) Maskenballscene,	
Op. 10, No. 4,	60
DAVID POPPER.	
ELEGY, Op. 88,	50
E. NOLLET.	
SCHERZO-CAPRICCIOSO, (Reissiger)	75
ANTON RUBINSTEIN.	
WHITHER, (Wohin)	60
STEPHEN HELLER.	

St. Louis: KUNKEL BROTHERS, Publishers.

EGERIA.

Egeria was one of the Camenae or Nymphs of fountains. She loved Numa, the second Roman King and gave him lessons in wisdom and law which he utilized when making the young nation's laws. After Numa's death Egeria pined away and was changed into a fountain.

Inscribed to Mrs. Charles Kunkel.

Allegro moderato $\text{♩} = 80$.

E. R. KROEGER, Op. 85.

5 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

1678-9

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L'istesso Tempo.

con molto espressione.

1676. 9

7

The musical score consists of six systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble staff. The third system introduces a 'cantando' marking and features a more complex rhythmic pattern in the bass staff. The fourth system continues the 'cantando' section. The fifth system introduces a 'cresc.' marking and features a more complex rhythmic pattern in the bass staff. The sixth system continues the 'cresc.' section. The notation includes various musical symbols such as notes, rests, and fingerings.

cantando.

cresc.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in 3/4 time and D major. The right hand plays a continuous eighth-note pattern, while the left hand plays chords and single notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'.

Handwritten musical score, first system. Treble and bass staves. Key signature: two sharps (F# and C#). The right hand plays a continuous eighth-note pattern. The left hand has sparse accompaniment. A dynamic marking *espress.* is present in the right hand.

Handwritten musical score, second system. Treble and bass staves. The right hand continues the eighth-note pattern. The left hand has sparse accompaniment.

Handwritten musical score, third system. Treble and bass staves. A dynamic marking *cresc. molto.* is present in the left hand. The right hand continues the eighth-note pattern. The left hand has sparse accompaniment.

Handwritten musical score, fourth system. Treble and bass staves. The right hand continues the eighth-note pattern. The left hand has sparse accompaniment.

Handwritten musical score, fifth system. Treble and bass staves. The right hand continues the eighth-note pattern. The left hand has sparse accompaniment.

Handwritten musical score, sixth system. Treble and bass staves. A dynamic marking *dimin.* is present in the left hand. The right hand continues the eighth-note pattern. The left hand has sparse accompaniment.

The musical score consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are various dynamic markings, including 'dim.' (diminuendo) and 'f' (forte). The piece appears to be a single melodic line for the right hand, with the left hand providing harmonic support. The notation is written in a style typical of early 20th-century musical manuscripts.

5

First system of a musical score. The right hand plays a continuous eighth-note pattern. The left hand has a few chords and rests. The key signature has three sharps (F#, C#, G#).

6

Second system of the musical score, continuing the eighth-note pattern in the right hand.

7

un poco sîntando.

mf

crac.

Third system of the musical score. The tempo marking "un poco sîntando." is present. The dynamic marking "mf" is in the left hand. The right hand continues the eighth-note pattern. The left hand has some chords and rests.

8

Fourth system of the musical score. The right hand continues the eighth-note pattern. The left hand has some chords and rests.

9

Fifth system of the musical score. The right hand continues the eighth-note pattern. The left hand has some chords and rests.

10

Sixth system of the musical score. The right hand continues the eighth-note pattern. The left hand has some chords and rests.

11

smorando.

Seventh system of the musical score. The dynamic marking "smorando." is present. The right hand continues the eighth-note pattern. The left hand has some chords and rests. The system ends with a double bar line and a repeat sign.

This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

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XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

MR. CHARLES KUNKEL,
New Haven, Conn.—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and with the same internal recognition and esteem.
With the highest esteem.

XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

MR. CHARLES KUNKEL,
Dear Sir: I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the place of which so many claim—the Pedal. Your method is profound, and yet so simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and cordially recommend it to my brother teachers.
Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

MR. CHARLES KUNKEL, St. Louis, Mo.
Dear Sir: I have carefully read through your "Piano Pedal Method" as so comprehensive, and eminently practical, that we could really well afford to disagree with any one's recommendation of the work. The attempt heretofore made to cover the most important and comparatively neglected field of the piano has been so far-reaching and meritorious.

As you have treated the subject, accompanied as it is by the most practical illustrations, I find myself especially in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil as teachers and pupils, as the only need on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

December 19, 1903.
My Dear Mr. Kunkel—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was Bacon, I think, who wrote: "Every man is a scholar to his own profession." By the publication of your *Pedal Method*, you have not only satisfied your debt to your profession, but you have played it more great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal School* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not hesitate to be able to consider any piano course in which it shall not figure as complete and satisfactory.
As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 27, 1903.
My Dear Mr. Kunkel—Your book of *Pedal Studies* enclosing and presents in a most concise and beautiful form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a necessary for good to every pianist, and should certainly be in the hands of every aspiring teacher, student and composer.

J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 10, 1903.
My Dear Mr. Kunkel—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your *Pedal School*. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling as lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your *Pedal School* revolutionizes all that. If a pupil studies carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of the *Pedal School* and study it with the same eagerness to you my appreciation of the service you have rendered pianoforte playing in this work.
Yours very truly,
ERNEST R. KROEGER.

St. Louis: **KUNKEL BROTHERS**, Publishers.